DOCUMENT RESUME

ED 081 026 CS 500 375

AUTHOR	Kernan, Margot
TITLE	Racism; A Film Course Study Guide.
INSTITUTION	Grove Press Film Div., New York, N.Y.
PUB DATE	[73]
NOTE	28p.
AVAILABLE FROM	Grove Press Film Division, 53 East 11 Street, New York, N.Y. 10003 (Free)
EDRS PRICE	MF-$0.65 HC Not Available from EDRS.
DESCRIPTORS	*Aesthetic Education; Audiovisual Communication; Film Production; Films; *Film Study; *Mass Media; Race Relations; Racial Attitudes; Racial Discrimination; *Racism; Sound Films; *Visual Literacy
IDENTIFIERS	Cinema Study; *Film Auteurism; Film History

ABSTRACT

The medium of film is uniquely suited to the representation of social problems such as racism. By stressing major issues of racism--slavery, the black cultural heritage, black power, and the black civil rights movement--and coupling these issues with films which give a realistic view of the substance and problems of racism, both concepts concerning racist culture and aesthetic filmic principles can be taught. Sound films that appeal to both white and black audiences are delineated. The guide also includes a list of further readings, a short chronology of film history, and bookings instructions. (CH)

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A Film Course Study Guide

RACISM

Grove Press Films

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Racism and Film

"It is not the concern of the artist to propound solutions. It is enough, and quite a lot, I would say, to make an audience feel the need, the urgency for them."

Cesare Zavattini, in Film: A Montage of Theories, *edited by Richard Dyer McCann. Dutton.*

In black and white or in "living color," movies have historically furnished our minds with racial stereotypes. The Klan riders of Griffith's 1915 *Birth of a Nation,* the magnolia romanticism of plantation life in Fleming's *Gone With the Wind* (currently the biggest moneymaker in film history, grossing over $74,200,000 since it was made in 1939), the Pullman porters and mammies of a hundred Hollywood potboilers, all have perpetuated gross distortions that damage both blacks and whites.

There are, however, films which work differently because they give a realistic view of the substance and problems of racism. These can be used to help correct racist fallacies, and to provide a bridge between the black and the white experience.

The films chosen for this course outline on racism have been tested with multi-racial audiences in university and adult education courses, and were selected to stimulate, in Joel Haycock's phrase, "new priorities of perception and cognition." In designing your own particular courses from the material in this guide, it is useful to remember that black students and white students tend to respond differently to a film. Blacks usually measure a film on how truthfully it gives facts about the black experience, while white students often prefer those films which convey an emotional sense of the history of racism. Both approaches are important, and both types are included here.

Films which often evoke positive responses from black students are: *Malcolm X Speaks, Mingus, Come Back Africa, End of the Dialogue, Staggerlee: Interview with Bobby Seale, The Blues Accordin' to Lightnin' Hopkins, No Vietnamese Ever Called Me Nigger,* and *The Folks.* White students relate well to *The*

Game, Troublemakers, Float Like a Butterfly, Black Panthers: A Report, and *A Well-Spent Life.*

Students will argue about the merits of a particular film, based on how well it echoes their own experience, but you will usually find that the most fruitful discussions are triggered by films which present a sense of real life. A superbly crafted artistic creation is often such an emotional experience that there is little left to discuss. Most successful are documentaries that are not narrated, that show an authentic environment, and that portray real people.

The course outlined here is suitable for either film study or sociology programs. It is divided into five sections, which can be adapted to semester or quarter schedules. Film selections can be combined in different categories than those suggested here, and additional films are listed so that one topic can be studied in depth if so desired.

This guide includes descriptive data about the films, some introductory points for film study, brief facts about the history of civil rights legislation, and a short bibliography. It is also urged that recorded music, oral histories, and student experience be used as primary source materials whenever possible.

Finally, it is very important to get students working on the problems of using visual media to correct distortions of fact and to promote social change.

The first step is to analyze how film is used to convey values.

Looking at Film: The Participatory Process

Rudolf Arnheim says that "every act of seeing is a visual judgment." The act of viewing film, therefore, brings us to the problem of making reasonable judgments out of the material the film presents.

Fernando Solanas, the Argentine director of *The Hour of the Furnaces*, quotes Fanon in saying that "every spectator is a coward or a traitor." How then can the film experience become a participatory, rather than a passive one?

Eight points to remember:

1. Is the film giving us a substitute for action, a romantic or escapist point of view? Does the director's choice of what the camera reveals or leaves out reinforce existing stereotypes or social patterns? If so, how?

2. What visual and auditory techniques does the director use to structure a dialectic between narrative, character, and overall theme?

3. How is editing used to suggest or create emotion? Is this "film-time" intellectually valid?

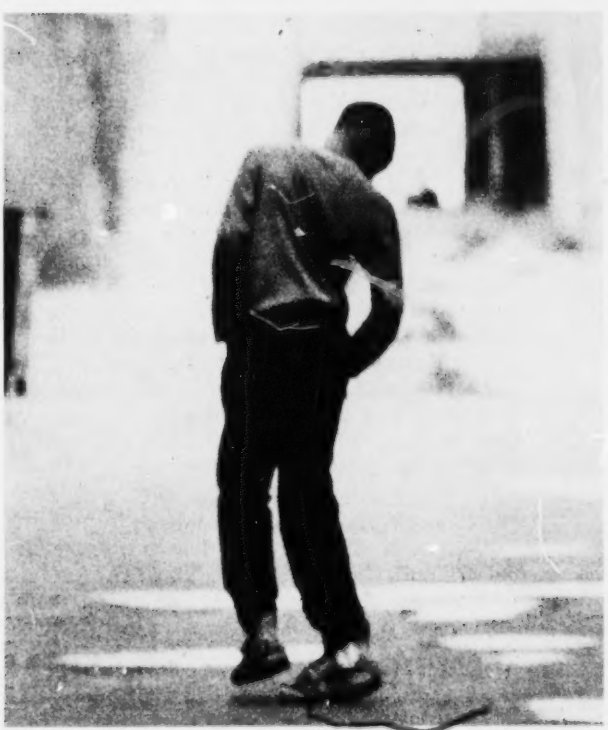
4. Is the environment of the film contrived or realistic, and how is this achieved?

5. How is the camera used to lead us inside or distance us from the action?

6. What is the relationship between people and objects, between sounds and places, and how is this used in the structure of the film?

7. Are actors or non-actors used? Do they have an active or manipulated relationship to the action and theme?

8. What can you deduce from the film, or from research, about the director's political background?



Troublemakers

The Slave State

"I demand that the cinema be a witness, a review of the world—one which says all that is possible about the real."

Luis Bunuel, in Surrealism and Film, *by J.B. Matthews, University of Michigan Press.*

Perhaps because film focused on slavery after the fact, we have never seen this phase of American history accurately portrayed in film. Strong first person accounts exist in the slave narratives of Frederick Douglass and countless others, and black history films, such as *Of Black America: Negro History: Lost, Stolen, or Strayed?* provide information about its historic and economic implications.

To convey the emotional impact of slavery, however, it is necessary to look at films made in countries where black people now live under conditions very close to the slave state. One of these countries is South Africa, where the legal practice of *apartheid* keeps black workers subjugated to a ruling white minority. Freedom to travel, to vote, to own property, free assembly and free speech are all denied to South African blacks as they also were to American slaves.

Two strong films about contemporary South Africa spell out the facts of *apartheid*: one is Lionel Rogosin's *Come Back Africa,* the other is *End of the Dialogue*. Both were made secretly in South Africa under clandestine working conditions.

Come Back Africa (83 minutes, black and white). Produced and directed by Lionel Rogosin, edited by Carl Lerner, 1959. Rental $100. Sale $1,000. Distributed by Grove Press Films.

This stunning film opens with images of South Africa's industrial power—huge, monolithic apartment blocks, the towers and refuse heaps of the gold mines, and the masses of black workers streaming through the morning streets. Out of this mass emerges Zachariah, a black African, who has been forced off the land to work in the gold mines.

Finding that the money he earns in the mines (less than nine dollars a month) is not enough to support his family, he seeks employment as a "boy" in a

Come Back Africa

white household, as a garage helper, and as a dishwasher. Each time, he loses his job in the white-controlled economy. He is too independent to be a "boy" or a garage worker, and as a dishwasher he becomes the innocent victim of a workers' quarrel. Finally his wife Vinah comes to Johannesburg, gets a job as a domestic, and is killed by another man. The film ends as the anguished Zachariah beats his fists against the wall, and these shots are intercut with those of miners methodically working their shovels and descending into the dark pits of the mine.

Made under the pretext of producing a musical, the film features a brief and charming appearance by Miriam Makeba. The cast is non-professional, and their faces and voices add an authenticity that makes this film utterly convincing. It won the Italian Film Critics Award at the Venice Film Festival, and was cited by TIME Magazine as one of the best motion pictures of the '60s.

End of the Dialogue (45 minutes, black and white). Directed by Nana Mahomo, 1970. Distributed by American Documentary Films, 336 West 84th St., New York, N.Y. 10024.

In a country where three million whites control 15 million blacks, one million "coloureds," and one-half

million Asiatics, blacks have no vote, no representation in Parliament, and no free education. Fifty percent of black children die before they reach the age of five. This is the country where whites have the second highest standard of living in the world (the highest exists in the United States), and where 87 percent of the land area is legally reserved for whites only. South Africa has 10,000 known political prisoners, and many more who are unrecorded. This is the country where it is illegal for different racial groups to live in the same area, and where those who violate travel restrictions are sold by the government as convict labor to farmers.

These are the facts that the film brings out, against a strong visual background of black poverty and white privilege. It tells a terrible story with images of pity and rage.

These two films can be used in combination with ones which give information about the black experience in the United States.

Of Black America: Negro History: Lost, Stolen, or Strayed? (55 minutes, black and white). Produced by CBS News, 1968. Available on free loan from Xerox Corporation. Tribune Films, 38 West 32nd Street, New York, N.Y. 10001.

The first program in a noted CBS series on the black man in America, this film is narrated by Bill Cosby. It presents a strong and graphic picture of the cruel distortions promulgated by white media—from *Birth of a Nation* to recent works of scholarship by reputable historians. Film clips and quotations from these books present conclusive evidence that Negro history has been suppressed, distorted, and ignored by traditional education and culture.

Black Plus X (8½ minutes, black and white). Directed and produced by Aldo Tambellini. Rental $10. Sale $120. Distributed by Grove Press Films.

Film stock and editing rhythms are manipulated in this film to create a shock-dream picture of black life in America. Positive film reverses to negative and back again, so that black children become "white," and scenes of them enjoying pleasure rides at an amusement park are abruptly cut so that they seem propelled along as prisoners of a mad, robot-like system. This film can provide poetic insight into the feelings of a white artist confronting the conflicts engendered by racism.

Blues and The South

"In jazz, and especially in the blues, there is something tart and ironic, authoritative and double-edged. . . . Only people who have 'been down the line,' as the song puts it, know what this music is about."

James Baldwin. The Fire Next Time. *Dial Press.*

It's almost impossible to select a few films and feel that these can begin to represent the history of racism in the South. So much of the Southern black experience has been unrecorded or suppressed that contemporary media can only sketch in the outlines of the truth.

Two facets do lend themselves to film interpretation, however. One is the civil rights movement, and the other is cultural history as expressed in the music of the blues. Songs, both blues and gospel, were part of the early sit-ins and voter registration drives, and the words of those songs crystallized feelings that had not been allowed expression in other forms.

The films of Les Blank, a young white director, show us the lives and work of two black blues artists: Lightnin' Hopkins and Mance Lipscomb. Using them in combination with films about the civil rights movement of the '60s will give some substance to the history of that particular time and place.

The Blues Accordin' to Lightnin' Hopkins (31 minutes, color). Directed and produced by Les Blank, sound by Skip Gerson, 1970. Rental $50. Sale $400. Distributed by Grove Press Films.

When your children don't come home, or when your woman has gone—that's the blues, according to Lightnin' Hopkins, who tells funny stories in a slow wicked drawl and sings some of his songs in this beautifully photographed film. The life of a small black Texas community moves before us on the screen—with its corner store, wooden church, chickens, children fishing, and barbecues—as Hopkins and his friends sing the blues.

Blank's films show us the South as conventional media rarely sees it. The barbed wire is there, but so are the wild flowers that grow around it. Both this film, and its counterpart, *A Well-Spent Life,* provide a

personal and intimate view of the black blues culture.

A Well-Spent Life (44 minutes, color). Directed and produced by Les Blank, sound by Skip Gerson, 1971. Rental $60. Sale $525. Distributed by Grove Press Films.

The careful and tender observation of real life gives a particular beauty to this portrait of Mance Lipscomb, 75-year-old blues singer and guitarist. Lipscomb lives in Navasota, Texas, the same small town that also produced Lightnin' Hopkins. In contrast to Hopkins' prankish personality, Lipscomb is a saintly man, known as "Daddy Mance" to the many children he has foster-fathered and grandfathered over the years. His wife cooks his dinner, but eats hers with her back to him because she once got tired of waiting for him to come to the table. It doesn't affect his feelings for her, however, and he talks lovingly of their long life together. The film ends with a church service on the banks of a muddy creek. A small band of worshippers has come to baptize a young woman and man, and as the minister dips them gently backwards into the river, he prays that they too may lead "a well-spent life."

Three complementary films which give information about the Southern civil rights movement are:

The Streets of Greenwood (20 minutes, black and white). Produced and directed by Jack Willis, John Reavis, and Fred Wardenburg. Photographed by Ed Emshwiller. Distributed by Audio-Brandon Films, 34 MacQuesten Parkway South, Mount Vernon, New

The Blues Accordin' to Lightnin' Hopkins

York 10550.

A lively documentary about the first voter registration drive in Greenwood, Mississippi, led by the Student Non-Violent Coordinating Committee. It gives a strong feeling for the singing and marching days of the civil rights struggle, and features a brief on the scene appearance by Pete Seeger.

Lay My Burden Down (60 minutes, black and white). Produced by Jack Willis for NET, 1966. Distributed by NET Film Service, Indiana University Audio-visual Center, Bloomington, Indiana 47405.

At the time of the first Selma march and during the early days of the Black Panther party in the South, an NET film crew went into rural Alabama to document the lives of Negroes on tenant farms. They were met with hostility and outright opposition from the white power structure, but managed to get at least a partial picture of the oppressive living and working conditions there.

Interview with Bruce Gordon (17 minutes, black and white). Produced by Harold Becker, 1963. Distributed by McGraw Hill Contemporary Films, Princeton Road, Hightstown, New Jersey 08520.

Bruce Gordon, a young black man working on the voter registration drive with with the Student Non-Violent Coordinating Committee in Selma, Alabama, talks about his belief in non-violence and his personal history in the civil rights movement. (It would be interesting to see how Bruce Gordon feels about non-violence now).

The Dark City

To James Baldwin, Malcolm X, and other black artists and activists, the Northern city was a glittering, decadent, parasitic growth—shining in the night, devouring the lives of children. To independent film-makers, however, this dark city has also become a workshop for experiments in film-making for social change. Some of the most interesting city films are now being made by non-professional city dwellers, and they provide an authentic, first-person account of how things really are.

In using city films to interpret the experience of racism, it's valuable to have a wide range to choose from, and to use those which show the pressure of economic determinism on Puerto Ricans and indigent whites as well as blacks. The films included in this section move into other areas of experience beyond blackness and hopefully will provide a many-faceted view of how urban racism is reinforced by poverty and political indifference.

Troublemakers (54 minutes, black and white). Directed and produced by Norman Fruchter and Robert Machover on a grant from the National Council of Churches, 1966. Rental $50. Sale $375. Distributed by Grove Press Films.

In the summer of 1966, a very young Tom Hayden and other members of the Students for a Democratic Society went to Newark, New Jersey to help ghetto residents improve their housing and living conditions. Machover and Fruchter were part of the project, and the film stems from their involvement with it.

The efforts of the Newark Community Union Project, as it was called, focused on getting a traffic light installed on a busy corner, and making a slum-lord repair his substandard building. Both of these attempts failed, and ten months later, the long-standing frustrations of the ghetto residents exploded in the Newark riots. Stokely Carmichael says that "*Troublemakers* graphically points up the dilemma which powerless people face when they try to solve their basic problems of everyday life."

An insider's view of city life is given in *The Folks* (50 minutes, black and white). Produced and directed by James Mannas, Jr., on a grant from the American Film Institute, 1968. Rental $60. Sale $325. Distrib-

uted by Grove Press Films.

This impressionistic portrait of black residents of the Bedford-Stuyvesant section of Brooklyn was made by a young black director who simply lets the people speak for themselves. A wide range of people come before the camera to talk about the hopes and frustrations of life in an inner-city neighborhood. The film provides a good catalyst for discussion, especially with black students.

The Game (17 minutes, black and white). Directed by Roberta Hodes for Mobilization for Youth, 1966. Rental $35. Sale $115. Distributed by Grove Press Films.

Mobilization for Youth has been responsible for creating film-making projects with black and Puerto Rican teenagers, and this haunting film is acted and filmed by a group of these young people. The poetic script was adapted from a play by George Houston Bass, and it reveals the ironic and terrifying implications of children's street games.

Chump's Change (8 minutes, black and white). Directed by Elliott Rodriguez for the Young Filmmakers Foundation, 1968. Distributed by Youth Film Distribution Center, 4 West 16th Street, New York, N.Y. 10001.

Elliott Rodriguez was one of the Puerto Rican youths who began working with Larson's Film Club in the '60s, and this is one of the most interesting works to come from that particular movement. It is a sardonic view of professional poverty workers, in this case, a "Mr. Society" who takes money from the poor.

The Tenant Films (24 minutes, black and white). Made by residents of "single room occupancy" hotels in New York, assisted by Laurence Salzmann, for the Community Psychiatry Division of St. Luke's Hospital, 1968. Distributed by Laurence Salzmann, 1825 Pine Street, Philadelphia, Pa. 19103.

Five little "home movies," made by indigents, addicts, and alcoholics living alone in slum hotels. The vitality of these films gives a rare and authentic picture of personal and social interaction at the grimmest poverty level.

On The Bowery (65 minutes, black and white). Produced and directed by Lionel Rogosin, edited by Carl Lerner, 1955. Rental $75. Sale $625. Distributed by Grove Press Films.

On The Bowery

A classic film which goes into the dark streets and seamy flophouses of the Bowery to tell this story of an ex-lawyer who has drifted into its life-stream. Through his eyes we see the patterns of rapacity and dependency that keep men and women prisoners of alcoholism and a brutalizing environment; we are haunted by the faces and voices of the real people that Rogosin's camera shows us.

This Is The Home of Mrs. Levant Graham (15 minutes, black and white). Directed by Eliot Noyes, Jr., and Claudia Weill for the New Thing Flick Company, 1971. Distributed by New Thing, 1811 Columbia Rd. N.W., Washington, D.C.

This *cinema-verité* portrait of a black mother and her family living in a crowded slum apartment was produced by a black cultural center in Washington.

The World of Piri Thomas (58 minutes, black and white). Produced by Dick McCutchen for NET, 1969. Distributed by NET Film Center, University of Indiana Audio-Visual Center, Bloomington, Indiana 47405.

Puerto Rican writer Piri Thomas *(Down These Mean Streets)* narrates this film, which pulls no punches in its indictment of a system which allows human lives to be wasted by poverty, violence, and drugs. Stunning camerawork by Gordon Parks, David Myers, and others shows the lowdown, mean realities of life in the streets and back bedrooms of Spanish Harlem.

Black Force

"The Kings, Wilkinses, and Youngs exhort us in King's words to 'put away your knives, put away your arms and clothe yourselves in the breastplate of righteousness' and 'turn the other cheek to prove our capacity to endure, to love.' Well, that is good for them perhaps but I most certainly need both sides of my head."

George Jackson. Soledad Brother: The Prison Letters of George Jackson. *Bantam Books.*

In white society, the legend is that the athlete and the musician have traditionally been the two aggressive male roles found "acceptable" for black men. This has historically put blacks and whites into a subject/object relationship, where the energy and force of the black male has been permitted expression only in the rhythms of jazz or in the combat of the prize ring. The cost of this distorted relationship can be found in the lives of artists and athletes such as Charles Parker, Joe Louis, and Jack Johnson, and it is useful now to see how black athletes and musicians operate in this society, and also how black men express their anger in other contexts.

Mingus (60 minutes, black and white). Produced and directed by Tom Reichman, photographed by Mike Wadleigh and Lee Osborne, sound by Jim McBride, 1968. Rental $100. Sale $450. Distributed by Grove Press Films.

This beautifully made film, photographed by the cameraman who later directed *Woodstock*, brings us close to the personal world of jazz artist Charles Mingus, a huge, shy, vulnerable man. Opening is a jazz club where Mingus is playing, the film then moves to his Bowery studio loft, where he and his five-year-old daughter are awaiting eviction.

The film shuttles between scenes of Mingus the artist working with fellow musicians including Eric Delphy and Danny Richmond, and Mingus talking in the loft, playing the piano, firing his rifle, and musing about sex, love, and patroitism. "Shall I pledge allegiance," he asks, "to the white flag? With the victims they call citizens?" And he sings, "My

Mingus

country, 'tis of thee, sweet land of Chevrolet."

The film ends with Mingus's eviction, and the reasons for it are never explained. The police move in, and with them the ever-present television newsmen. As his belongings are piled into a truck to be taken to a warehouse, the last thing we see is Mingus's bass fiddle, standing alone in the street.

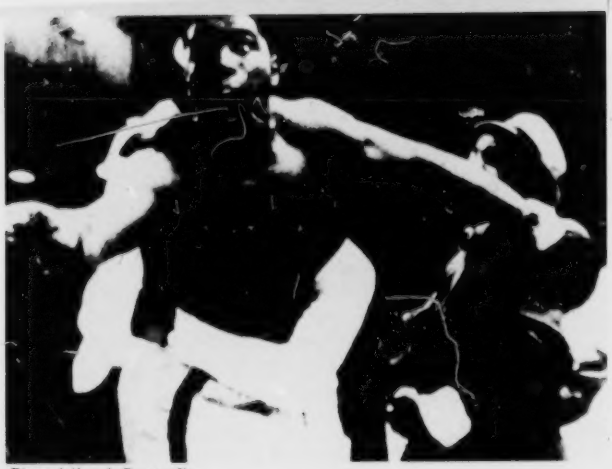
Jazz music adds an intense emotional charge to this convincing, strongly structured film, and director Reichman uses it to make a powerful statement about the repression of radical art—black or white.

Float Like a Butterfly, Sting Like a Bee (94 minutes, black and white). Directed and produced by William Klein, 1966. Rental $100. Sale $675. Distributed by Grove Press Films.

In Miami, Florida, in 1964, the film shows us the Southern white businessmen who make up "The Louisville Syndicate"—the liquor, cigarette, newspaper, and sporting tycoons who then "owned" prizefighter Cassius Clay, now Muhammad Ali.

The action begins with Ali's first fight against Liston in Miami, and as he works out, white hangers-on idly watch, make bets, gossip. The film ends with his second conclusive heavyweight fight with Liston in Boston, after his conversion to the Muslim religion and his new identity of Muhammad Ali.

Expatriate American director William Klein shows us a world of raddled boxing commissioners, promoters, newsmen, and advertisements that bolster the white controlled economy. Brief statements by Malcolm X and other Muslim leaders add depth to the



Float Like A Butterfly

film, and emphasize the fact that Muhammed Ali has found a way out of white domination through the Muslim faith.

No Vietnamese Ever Called Me Nigger (75 minutes, black and white). Directed by David Leeb Weiss, photographed by Mike Wadleigh, 1968. Distributed by American Documentary Films, 336 West 84 Street, New York, N.Y. 10001

Winner of the First Prize for Documentary at the Mannheim Film Festival in 1968, this intensely moving film was rightly called "a *must* for every American" by the *San Francisco Chronicle.* Against the background of a Harlem peace parade, three black Vietnam veterans tell their life stories and angrily articulate their hopes and their bitter experiences in white America.

Staggerlee: Interview with Bobby Seale (60 minutes, black and white). Produced by KQED-TV, San Francisco, 1970. Distributed by American Documentary Films, 336 West 84 Street, New York, N.Y. 10001.

An interview with Bobby Seale in a San Francisco jail conducted by a black newsman shows us the personality of the charismatic Black Panther leader—a man who loves to cook, tell jokes, and play tricks on his cruel jailers. Bobby Seale talks about his friendship with Huey Newton which began at Merritt College in Oakland ("Huey believed that education was making a human connection"), his son, Staggerlee Malik Seale, and his hopes for the future of all black families.

Revolutionaries

"Needless to say, the history of the United States has been marred from its inception by an enormous quantity of unjust laws, far too many expressly bolstering the oppression of black people. Particularized reflections of existing social inequities, these laws have repeatedly borne witness of the exploitative and racist core of the society itself."

Angela Y. Davis. If They Come for Me in the Morning. *New American Library.*

From the days of the Roman Empire, prison has served as a radicalizing experience for political activists. In contemporary America, Angela Davis has asserted that because of the inequities of our society, all prisoners are political prisoners. Certainly it is arguable that Martin Luther King, Rosa Parks, Bobby Seale, Huey Newton, Angela Davis, and thousands of others would never have found themselves in prison had they been white.

In looking at the black revolution, it is useful to examine the history of civil rights legislation in this country, especially laws made in state legislature, to find out how recently discriminatory practices, such as segregated schools and voting restrictions became legal.

The black revolutionary speaks from many backgrounds—from the non-violent civil disobedience of Dr. Martin Luther King to the Marxism of Angela Davis. Malcolm X, the audacious Muslim leader, sought change through the Pan-African movement, which, like the traditional Garveyism espoused by his father, brought the American Negro back to his African roots.

Malcolm X Speaks (55 minutes, black and white). Produced by ABC Television, narrated by Gil Noble, 1971. Rental $65. Sale $275. Grove Press Films.

Gil Noble, host of the New York television program "Like It Is," here reviews the life and teachings of the noted Muslim activist. The film starts in a stodgy question and answer format—with an interview with Mr. and Mrs. Lionel Hampton, friends of Malcolm X in his fast-moving gambling and hustling

days. Then it moves out into documentary footage, which shows Malcolm making a passionately anti-white speech at a Muslim rally and leading protest demonstrations.

It also reveals his growth, from that of a professed racist to an understanding that, through Islam, white people were also part of the human family. He emerges as one of the great spokesmen against repression—clear-eyed, articulate, tremendously intelligent. "Malcolm was our manhood," said Ossie Davis in his eulogy at Malcolm's funeral, where we see masses of mourners filing by his pale corpse in a glass-covered coffin. The questions about his assassination are not raised in this film, which nonetheless offers real information about his life and beliefs.

Malcolm X: Struggle for Freedom (22 minutes, black and white). Directed and produced by Lebert Bethune and Don Taylor, 1967. Rental $35. Sale $150. Distributed by Grove Press Films.

This brief portrait of Malcolm was filmed during his trip to Europe and Africa three months before his

Malcolm X: Struggle for Freedom

assassination, and gives concrete details about this particularly important period in his life.

Black Panthers: A Report (26 minutes, color). Directed and produced by Agnes Varda, 1968. Rental $60. Sale $375. Distributed by Grove Press Films.

French New-Wave film director Agnes Varda *(Cleo From Five to Seven, Le Bonheur)* visited California at the time Huey Newton was imprisoned, and a "Free Huey" rally in an Oakland park becomes the framework for her sympathetic observation of the Black Panther movement. Her admiration for the proud bearing and the style of the Panther leaders is reflected in conversations with Kathleen Cleaver, Bobby Seale, and Stokely Carmichael, which give background information about the Panther movement.

Huey! (33 minutes, black and white). Produced by American Documentary Films in collaboration with the Black Panther Party, 1968. Distributed by American Documentary Films, 336 West 845 Street, New York, N.Y. 10001.

This is interesting to use as a supplement to the Varda film—both were made at approximately the same time and in the same milieu. *Huey!* offers a closer and more dramatic view of the Panthers, because it focuses on the death of L'il Bobby Hutton in a police raid on the Oakland Panther headquarters. We also see a rally featuring speeches by H. Rap Brown, Stokely Carmichael, Congressman Ronald Dellums, and lawyer Charles Garry.

Angela: Portrait of a Revolutionary (60 minutes, black and white). Produced and directed by Yolande du Luart, 1970. Distributed by New Yorker Films, 2409 Broadway, New York, N.Y. 10024.

Yolande du Luart was a student of Angela Davis at UCLA, and she began to make this film when Miss Davis was denied tenure because of her membership in the Communist party. We see her lecturing in the classroom, holding students fascinated as she explains Marxist theory, working with family and friends, and speaking at public rallies for the Soledad Brothers, three black California prisoners accused (and later acquitted) of killing a white guard. This historically important film is dedicated to Jonathan Jackson, the 17-year old "terrible manchild" who was killed in the raid on the Marin County, California, courtroom.

Civil Rights and The Law: A Brief Chronology

1863: President Lincoln issues Emancipation Proclamation.

1865: 13th Amendment to the Constitution ends slavery.

1868: 14th Amendment grants citizenship and "equal protection of the laws" to all persons born or naturalized in the United States.

1870: 15th Amendment establishes right to vote regardless of "race, color, or previous condition of servitude."

1875: Congress passes last of post-Civil War civil rights acts, granting equal access to public accommodations and transportation to citizens of every race and color.

1880: *Strauder v. West Virginia*: the Supreme Court declares that a West Virginia state law barring Negroes from jury duty was unconstitutional according to the 14th Amendment, thereby reversing the murder conviction of a Negro tried by an all-white jury.

1896: Supreme Court decides *Plessy v. Ferguson*, upholding Louisiana law requiring passenger trains to provide "equal but separate accommodations for the white and colored races," thus setting precedent for segregationist legislation.

1917: In *Buchanan v. Warley*, the Supreme Court rules that legislative racial zoning in housing is unconstitutional.

1932: *Powell v. Alabama*, the first "Scottsboro decision." Supreme Court reverses Alabama conviction on the grounds that constitutional right to council had been denied to "Scottsboro boys" accused of rape.

1935: Second "Scottsboro" decision: *Norris v. Alabama*. Supreme Court reverses rape conviction because Negroes had been excluded from the jury system.

1941: *Executive Order 8802:* President Franklin Roosevelt establishes Fair Employment Practices Commission.

1942: *Executive Order 9066:* 110,000 Japanese Americans moved to relocation camps under the authority of the War Relocation Act.

1948: *Shelley v. Kraemer* decision. Supreme Court rules that judicial enforcement of private restrictive housing covenants is unconstitutional.

Executive Order 9981. President Harry Truman integrates the Armed Forces.

1954: Supreme Court decides for *Brown v. The Board of Education of Topeka, Kansas,* ruling that segregated public schools were "inherently unequal," and outlawing all state-imposed segregation.

1955: Rosa Parks is arrested in Montgomery, Alabama, for refusing to move to the back of the bus.

Emmett Till, a 14-year old black youth, is lynched at Money, Mississippi, for whistling at a white girl.

1956: Montgomery bus boycott, led by the Rev. Martin Luther King, Jr., succeeds in ending segregated public transportation.

1957: Congress passes Civil Rights Act, first Federal Civil Rights legislation since 1875, creating the *U.S. Commission on Civil Rights.*

1960: Congress passes Civil Rights Act prohibiting transportation of explosives, flight to avoid prosecution for damaging property, and destruction of voting records.

1964: 24th Amendment to the Constitution abolishes the poll tax throughout the United States.

Civil rights workers James Chaney, Michael Schwerner, and Andrew Goodman murdered in Philadelphia, Mississippi.

Congress passes Civil Rights Act extending powers of Civil Rights Commission and establishing the *Equal Employment Opportunities Commission.*

1965: Congress passes Voting Rights Act, to enforce

15th Amendment by eliminating literacy tests and other discriminatory practices after the murders of white civil rights workers Viola Liuzzo and the Rev. James Reeb in Selma, Alabama.

Malcolm X assassinated in New York.

1966: The Department of Health, Education and Welfare issues school desegregation guidelines. Governor Wallace of Alabama enacts local law to declare Federal guidelines unconstitutional.

Stokely Carmichael creates Black Power Policy Statement, and forges a militant strategy for black Americans.

Deputy Sheriff Cecil R. Price and six others found guilty of the murders of Chaney, Schwerner, and Goodman after the Supreme Court ruled in *U.S. v. Price* that the constitutional rights of the three had been violated.

1967: President Lyndon Johnson establishes *National Advisory Commission on Civil Disorders* (Kerner Commission) in response to riots in Newark, Detroit, and Cleveland.

1968: Kerner Commission issues Report.

Martin Luther King, jr., assassinated in Memphis, where he had gone to help striking sanitation workers.

Richard Milhouse Nixon elected 37th President of the United States.

1972: Nixon re-elected.

Suggested Reading

Abrahams, Peter. *Tell Freedom; Memories of Africa.* Knopf.

Aptheker, Herbert, ed. *A Documentary History of the Negro People in the United States.* Citadel Press.

Arnheim, Rudolf. *Art and Visual Perception.* University of California Press.

Bennett, Lerone, jr. *Black Power U.S.A.; The Human Side of Reconstruction, 1867-1877.* Penguin Books.

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Bontemps, Arna, ed. *Great Slave Narratives.* Beacon Press.

Butcher, Margaret Just. *The Negro in American Culture.* Knopf.

Carmichael, Stokely, and Hamilton, Charles. *Black Power; the Politics of Liberation in America.* Random House.

Cleaver, Eldridge. *Soul On Ice.* McGraw Hill.

Coffin, Levi. *Reminiscences of Levi Coffin: The Reputed President of the Underground Railroad, 1876.* Augustus M. Kelley.

Davis, Angela Y., et al. *If They Come for Me In The Morning.* Signet Paperback.

Donnan, Elizabeth, ed. *Documents Illustrative of the History of the Slave Trade to the United States of America, 1638-1870.* Octagon Books.

Douglass, Frederick. *Narrative of the life of Frederick Douglass, an American Slave, Written by Himself, 1845.* Harvard University Press.

Dubois, W.E.B. *The Souls of Black Folk.* Fawcett Publications Inc.

Fanon, Frantz. *The Wretched of the Earth.* Grove Press.

Jackson, George. *Soledad Brother; The Prison Letters of George Jackson.* Bantam Books.

King, Martin Luther, jr. *Why We Can't Wait.* Harper and Row.

Lawson, John Howard. *Film and the Battle of Ideas.* Masses and Mainstream.

Lewis, Anthony, and "The New York Times." *Portrait of a Decade; the Second American Revolution.* Random House.

Little, Malcolm. *The Autobiography of Malcolm X.* Grove Press.

Little, Malcolm. *Malcolm X Speaks.* Grove Press.
McCann, Richard Dyer. *Film: A Montage of Theories.* Dutton Paperback.
Miller, Loren. *The Petitioners: The Story of the Supreme Court of the United States and the Negro.* Pantheon Books.
U.S. Commission on Civil Rights. *A Time to Listen . . . A Time to Act.* U.S. Government Printing Office.
U.S. Congress—Senate Committee on Commerce. *Hearings on S. 1732; a bill to eliminate discrimination in public accommodations affecting interstate commerce.* U.S. Government Printing Office.
U.S. National Advisory Commission on Civil Disorders. *Report.* U.S. Government Printing Office.
Woodward, C. Vann. *The Strange Case of Jim Crow.* Second Revised Edition. Oxford University Press.

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